

National perspective as axiological component of the composition art world

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Abstract

© 2018, Slovenska Vzdelavacia Obstaravacia. All rights reserved. The subject of the study is the axiological content of the Tatar writer A. Eniki works written in the 1950s-1960s: "Who sang?", "The native Land," "A copper hand bell." The art world of these stories is considered as the integrity formed by valuable installations of the author_ it opposes to destructive tendencies of the epoch personal and patrimonial memory, responsibility for the land of ancestors, beauty of the native nature, poetic aspects of the people life, his ancient history and great culture, spiritual wealth and wisdom. The conclusion is drawn that the axiological pithiness of works defines their genre and composite structure: the principles of interaction between the epic and lyrical (in story "Who sang?", "A copper hand bell"), epic and novelistic (in story "The native Land") tendencies in the narration, the descriptive beginning with logic of a plot development. It is established that the valuable structure of the represented world reveals at the level of the principles and methods of the art generalization made on the ways of symbolization of the phenomena, the existential organization of texts, ways of creation of the characters subjects sphere, regularities of their destinies, the logic of characters formation.

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Keywords

A. Eniki, Architectonics, Composition, Epic, Genre, Identity, Lyrics, Symbolization, Tatar literature of the 20th century, Value

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